

AJAZZ



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THE MUSEUM'S INTERNATIONAL 78s COLLECTION



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Ken Simpson-Bull	Bill Haesler OAM
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PLEASE NOTE:

The deadline for contributions to the next AJAZZ is the 17th September 2022



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Home to the largest Australian Jazz Collection.

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Vale

Robert Graeme "Bob" Barnard AM 1933 – 2022



"Bob was one of the pioneering jazz artists in this country, and played a huge part in taking Australian jazz to the world, with Graeme Bell's band in the 1960s, his own band in the 1970s–1980s, and as a solo artist from the 1980s until he retired professionally about five years ago."

... Loretta Barnard

In the spirit of reconciliation the Australian Jazz Museum acknowledges the Traditional Custodians of country throughout Australia and their connections to land, water and community. We pay our respect to their elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

From Little Things Big Things Grow

In 2021, as the AJM was coming out of COVID lockdowns and completing its 25th Anniversary, we needed to do something to raise the profile of the Museum and re-establish our main income streams. We therefore appointed Paul Grabowsky as a Jazz Ambassador and launched a Press Release and intensive publicity campaign in February 2022.

After great publicity in the *Herald Sun*, 3AW, PBS, Radio Eastern, 3CR and 96.5 Inner FM we saw a clear upturn in Membership and Volunteers in March, April and May.

In addition, we had Museum visits from our local Councillor, Marcia

Timmers-Leitch, our local MLA Jackson Taylor and the Hon Danny Pearson, Minister for Creative Industries.

One big outcome was the immediate opportunity to apply for a Creative Industries Grant of up to \$150,000 for capital works. If we are successful and we are then able to get a further \$350,000 from another funding source, then we can build our planned new Performance space. Some Government funding is a prerequisite for private funding Foundations.

Our present multi-purpose library/display/performance space/meeting room is just not big enough, let alone purpose designed. The new, purpose

designed performance space will enable larger group visits, a major funding source plus larger performance functions to increase member visitation to the Museum and thus increase membership and volunteers. It will also free up existing space for display of much more of the Museum's extensive collection.

Our current funding application may not be successful this time. However, with the support from Jackson Taylor and the Minister Danny Pearson we are confident that we will be able to fund the new project within the next 3 to 5 years.

Noel McInnes AJM Vice President



The Australian Jazz Museum's proposed new Performance Space



Georgia Lee Exhibition

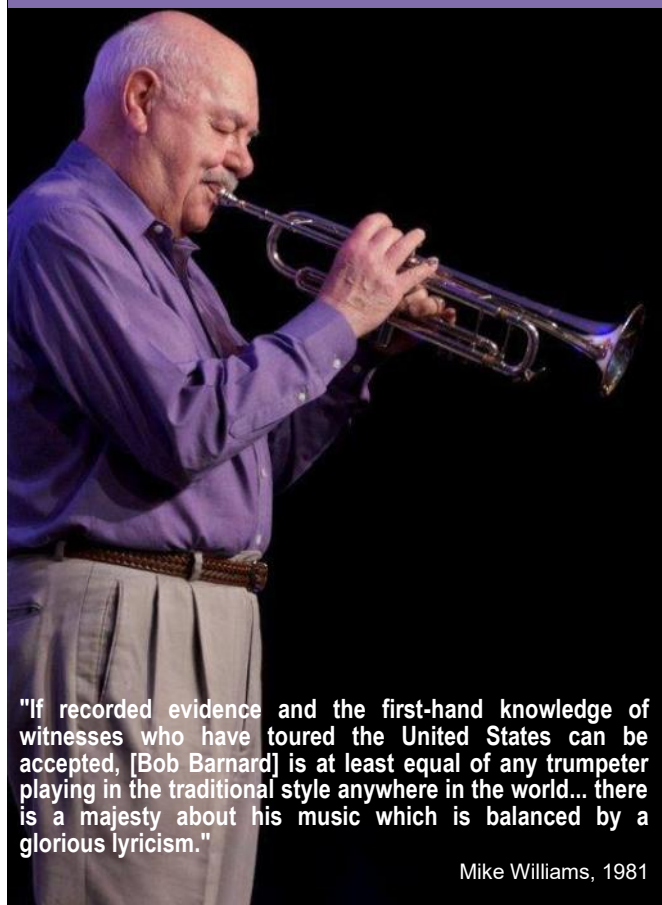
Dulcie Pitt, known professionally as Georgia Lee, is one of Australia's most distinguished jazz and blues singers. In celebration of her centenary of birth, the Australian Jazz Museum (AJM) is proud to present this online exhibition exploring the life and achievements of Georgia Lee. The exhibition showcases highlights from the Museum's collection of Georgia's recorded works accompanied by digitised images of objects held by the AJM.

https://www.ajm.org.au/?page_id=13292

Bob Barnard

took Australian jazz to a global high note

By Loretta Barnard



"If recorded evidence and the first-hand knowledge of witnesses who have toured the United States can be accepted, [Bob Barnard] is at least equal of any trumpeter playing in the traditional style anywhere in the world... there is a majesty about his music which is balanced by a glorious lyricism."

Mike Williams, 1981

There aren't many musicians who can boast an almost 70-year career at the top of their game.

Jazz trumpeter Bob Barnard was one such musician, rare because from first till last, he dazzled. An unassuming man, he was more comfortable playing trumpet or cornet than speaking, and that comfort showed the minute he walked on stage, his virtuosity immediately apparent. That golden sound. He's long been acknowledged as a trailblazer of Australian jazz, helping propel the emerging Australian jazz scene into a fully-fledged art form. From his early days playing Dixieland-style traditional jazz to his later work in television bands, orchestral settings, and following his own personal jazz explorations, Bob always played with extraordinary lyricism. You can tell a Bob Barnard recording a mile off: his style, grace and tone are so very distinctive.

Robert Graeme Barnard was born on 24 November 1933 and grew up in the Melbourne beachside suburb of Mentone. His parents, Kath (piano/bandleader) and Jim (sax/drums/banjo) had a successful dance band that played around Melbourne for many decades. It was always a given that Bob and his older brother Len (1929-2005) would be part of the family band and Len joined as drummer at the age of 11, while Bob would curl up and sleep under the piano.

Trumpet lessons began at 11, and in 1947 at 13, he debuted with the family band, playing 'South', a piece

that had recently been recorded by Graeme Bell's band. That year, 1947, Len formed his own band, which is when Bob's career truly began. Little did the brothers know they'd become formative figures in Australian jazz. They listened intently to every recording they could lay their hands on: recordings were not simply to be enjoyed, they were an education. What better teachers than Louis Armstrong, Bix Beiderbecke, Muggsy Spanier, Duke Ellington, and Australian bandleader Graeme Bell? By 1949 they had a residency at Mentone Life Saving Club, and by the time Len's band made its first recording – on Bob's 16th birthday – Bob was already known across Melbourne as a red hot player. The early years with Len's band were exciting, the boys unafraid to strut their stuff, in spite of more than a few setbacks. These were heady days where many lifelong bonds were forged.

Len's band famously embarked on a national tour in 1955 hoping to raise enough money to fund a tour to England and Europe, but having started in triumph, it ended in disaster, when they were cheated of their takings. They ended up in Tumut, sleeping in cars on a freezing winter's night, and were only saved when the ABC offered them some half-hour broadcasts, providing them with enough money to get home. The life of a jazz musician is never easy.

By then Bob's reputation was well and truly established, but promised gigs often didn't eventuate and money was always tight. So when in 1957, bandleader Ray Price invited him to work in Sydney, he grabbed the opportunity. On his return to Melbourne the following year, he took a job at Brash's music store, working there until 1962. Brash's traded on his reputation to sell trumpets, even using his name in their advertising. The year 1962 proved a turning point when he returned to Sydney to join Graeme Bell's All Stars, the most famous jazz band in Australia. By that time he'd been married to Patricia Greig for a few years and had two children. Graeme's band toured nationally and internationally, and also enjoyed an eight- or nine-month stint on the Gold Coast. Bob worked with Bell during much of the 1960s, performing on stage, on television, and on tour both at home and abroad. He also began writing his own songs.

Bob was an inaugural member of the Daly-Wilson Big Band, and worked with bandleaders Enzo Toppino, Tommy Tycho, Jack Grimsley, Geoff Harvey and Bob Gibson. By the late 1960s, he was a jack-of-all-trades, doing theatre work, session work, and being part of house bands for television shows on the ABC, Channel 7 and Channel 9. And he continued to play jazz, his great love. Bob spoke at length about this period in the Alfred Hook Memorial Lecture he gave at the Sydney Conservatorium in 2011. If you're interested, it's on YouTube.

In 1974, he formed his own band with Chris Taperell (piano), John McCarthy (clarinet), John Costelloe (trombone), Wally Wickham (bass) and Lawrie Thompson (drums). The band enjoyed a long residency at the Rocks Push, then Sydney's premier jazz club. They toured extensively across Australia, before taking the international jazz scene by storm. At the 1976 Bix Beiderbecke Festival in Iowa for instance, the audience went wild. They'd never heard anything like it: a non-American band playing jazz (which, after all, was music

that originated in America) so much better than many Americans could. How, they wondered, was this even possible? For international audiences, Australian jazz had arrived – and it was here to stay. Bob's band toured America, Canada, southeast Asia, the UK, right across Europe. They even performed in Tehran, in the days before the shah was overthrown. Back home, Bob was a household name; in 1980, the streets on a new housing estate on Queensland's Gold Coast were named after Bob and his band members, an honour not usually accorded musicians.

Our home often hosted musicians visiting from abroad: big names like Cat Anderson, Bobby Hackett (who ate cornflakes at midnight in our lounge room), Kenny Ball (who crawled down the hallway), Acker Bilk, Oscar Peterson, Barney Kessel and many more.

My brothers Tony and Adam and I remember the parties, the steady stream of musicians, artists, writers and various eccentrics who frequented our Bondi home. Like his brother Len, he had a marvellous sense of humour and would often play pranks on us. For instance, there were many times when we'd get home from school, only to have the living daylight's scared out of us when he'd leap out from behind a door where he'd been waiting in ambush. He'd be wearing his full cowboy outfit – cowboy hat, vest, sheriff's badge, holster – and holding his replica Colt 44. 'Stick 'em up!', he'd yell. He loved watching cowboy movies and could often be heard in the lounge room firing his gun at the screen shooting the bad guys. Another memory we share is when we'd be playing our records of Cat Stevens, Jethro Tull, Emerson, Lake and Palmer, and other such music. He'd always ask us to close the windows so the neighbours couldn't hear. 'I have a reputation to maintain,' he'd say. We'd roll our eyes and ignore him. It was a crazy home, and always lots of fun.

As a solo artist from the mid-1980s until his retirement about five years ago, Bob toured the world, accompanied by his wife Danielle whom he'd married in 1993, performing and recording with the biggest names in Australian and international jazz. He appeared repeatedly at every national and international jazz festival, often as

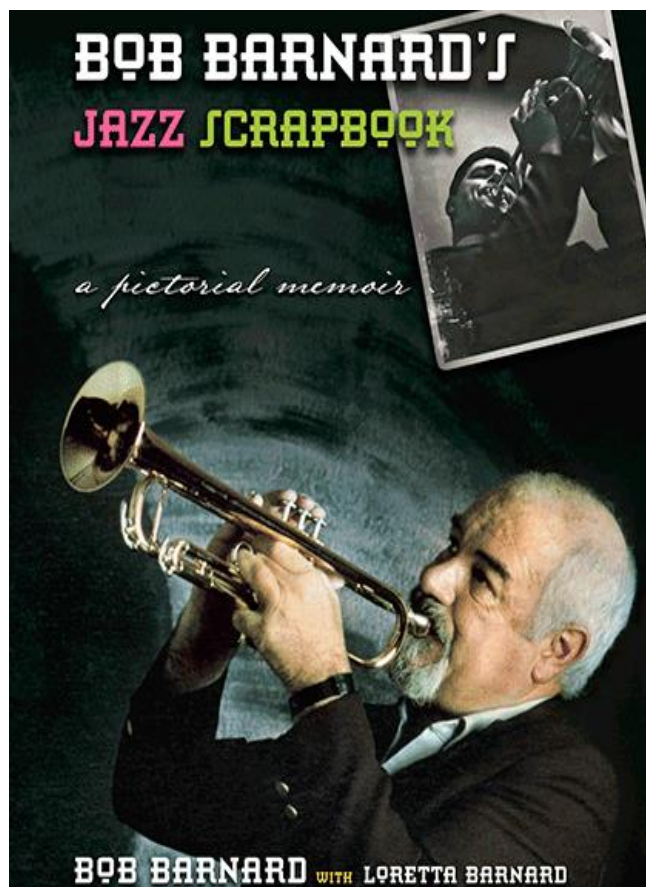
“ a jazz festival named after him ”

headline act. He even had a whole jazz festival named for him, the Bob Barnard Jazz Party, held every year between 1999 and 2008 in Melbourne. Over his illustrious career he made countless recordings, either under his own name, as sideman, or as guest artist.

Bob often spoke of career highlights, such as recording *The Naked Dance* (1961) with his brother Len; playing with Louis Armstrong on the tarmac of Sydney airport in 1963; recording *Music to Midnight* in 1980, where he was backed by a large string orchestra under the direction of pianist Kenny Powell; doing *Just Foolin' Around* (1987) with singer Ricky May. He was integral to the iconic *Lord of the Rings* series composed by John Sangster. Never one to be underestimated, in 1979 with pianist Julian Lee, he recorded a reinterpretation of pieces from the classical repertoire.

But all his recordings (so many of them!) held special memories – from that first record made on his 16th birthday in 1949 and all the brilliant Len Barnard records with Swaggie, to records with his own cracking band, the CDs made in the US, Scandinavia, Britain, Germany and a host of other places, right through to the very last commercial recording he made with Ian and Nigel Date in 2017. That's almost 70 years of making records.

Over his life, Bob won a swag of awards, including two Mo awards for Jazz Artist of the Year, the Queen's Jubilee Medal, and the Jazz Critics Award (twice). He was inducted as a Member in the Order of Australia in 1990 for his considerable contribution to Australian music and



ambassadorship of Australian jazz. He was made an honorary life member of the Victorian Jazz Archive in 2008, and in 2010 was inducted into the Australian Bell Jazz Awards Hall of Fame.

In 2012, with his writer daughter Loretta, he wrote and published *Bob Barnard's Jazz Scrapbook: a pictorial memoir*, which barely scrapes the surface of a life well-lived. Over the last couple of years, although his mind remained razor-sharp, Bob's physical health steadily deteriorated. He most grieved not being able to go to other musicians' gigs. In spite of the pain, he always maintained his sense of humour. The day before he died he even told me a few jokes, still revelling in word play and the absurdity of life.

Bob mentored thousands of musicians, and was admired across all musical genres. Since his death on 7 May 2022 from complications associated with prostate cancer, there has been an astonishing torrent of tributes from across the globe, people acknowledging his undisputed influence and generosity of spirit.

A master musician, a gentleman, Bob is survived by his devoted wife Danielle; his children from his first marriage: Loretta, Tony and Adam; grandchildren Beau, Casey, Erin and Cara; great-granddaughter Juniper; and stepsons Marc and Philip Boas and their families.

Bob Barnard was the son of musicians, the brother of a musician, the uncle of a musician: singer Rebecca Barnard. The musical gene, if such a thing exists, was passed on to his sons, Tony (guitar) and Adam (drums), and grandsons, pianists Beau Golden and Casey Golden.

They say music is in the blood.

Perhaps they're right. ■

Note: this is an extended version of the obituary originally published in *The Sydney Morning Herald* and *The Age*:
<https://www.theage.com.au/national/bob-barnard-took-australian-jazz-to-a-global-high-note-20220512-p5aknw.html>

Bob Barnard

1933–2022

Known worldwide for his brilliant musicianship

By Bill Haesler OAM

Known worldwide for his brilliant musicianship,

and arguably Australia's finest jazzman, Robert Graeme Barnard was born on 24th November 1933 and grew up in the Melbourne bayside suburb of Mentone, Victoria. He joined the Mordialloc and Chelsea Brass Bands when he was twelve, was fourteen when he played in his mother's popular local dance band and a founder member of his older brother Len Barnard's South City Stompers in 1948.

Influenced by the 1920s classic New Orleans jazz style, Len's Band had an enviable following playing jazz dances, concerts, social functions, a weekly Friday radio program on 3KZ and country and interstate gigs. Its long and popular Sunday residency at the Mentone Life Saving Club from 1949 attracted jazz enthusiasts and musicians from wider Melbourne. The South City Stompers made its first 78-rpm record for Bob Clemens' *Jazzart* label (on Bob's 16th birthday) in 1949, the first of numerous 78s and LPs for *Jazzart*, *Swaggie*, *Parlophone* and *World Record Club*. The group, renamed Len Barnard's Jazz Band, debuted at the 4th Australian Jazz Convention in December 1949 at Prahran Town Hall to great acclaim with Bob (cornet), Tich Bray (clarinet), Frank 'Doc' Willis (trombone), Len Barnard (piano), Graham 'Smacka' Fitzgibbon (banjo), Bill Fredrickson (string bass) and Fred Whitworth (drums).

It was where I first heard them and it was my music. I also met Tony Standish and got to know him in 1950 at the Southern Jazz Society. Another Mentone resident, Tony was jazz wise beyond his years and influenced my lifestyle and introduced me to his near neighbours Bob and Len Barnard. Len was one of the 'big kids' and Bob, a bit younger than us, had that indefinable musical talent even then. For a time Tony, Bob and I were a team and I overnighted frequently with both on weekends as I lived in Williamstown on the other side of Melbourne. Separately, Tony and I had discovered the Graeme Bell and Tony Newstead bands and Frank Johnson's Dixielanders at Collingwood Town Hall and the Maison Deluxe Ballroom in St Kilda.

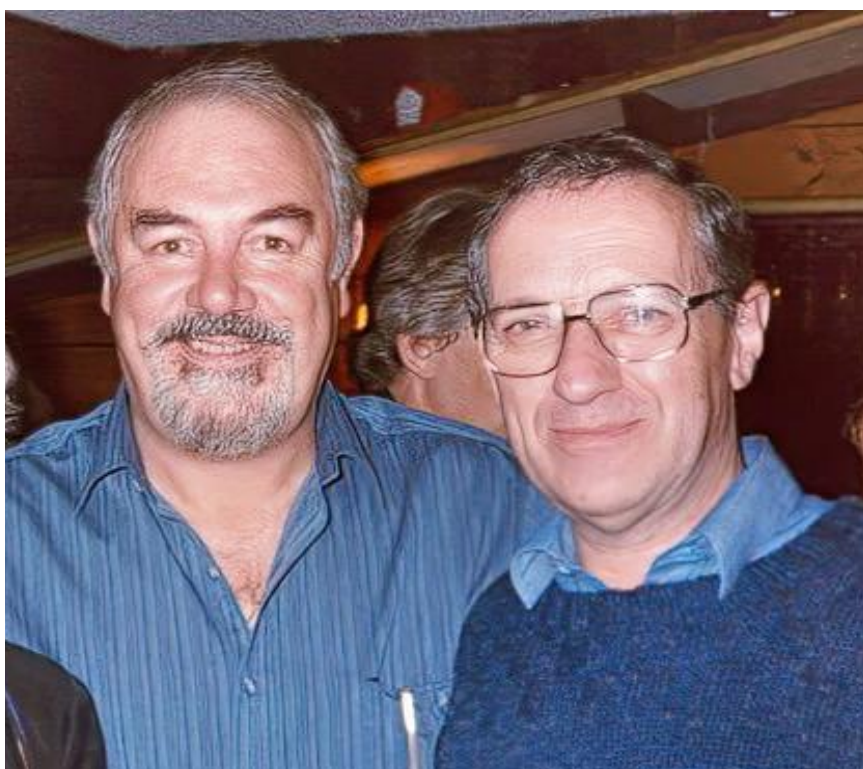
Our day jobs became secondary to jazz.

The Southern Jazz Society, formed in August 1949 by the remarkable Shirley Wood (later House) held regular record sessions at the Glen Huntly scout hall, was a rallying point for young record collectors and I became involved. Len's group was its house band for regular functions and parties until its demise about 10 years later and the social role was picked up by the Melbourne Jazz Club in 1958.

Bob was selected for National Service in 1952 and served his three month's basic training at Puckapunyal about 100km north of Melbourne. When Len's band was programed at one of Bob Clemens frequent Downbeat jazz concerts at the Melbourne Town Hall, Bob went AWOL and rode down pillion on a motor bike. The band was in top form and he made it back before midnight by cab. Next morning he was summoned by his commanding officer as a photograph of Bob was on the front page of the morning's newspaper.

he became an editor of *Jazz Journal*. He returned to Melbourne with a family in early 1963 and rejoined our circle as though he had never left.

In March 1955, encouraged by the success of Graeme Bell's Australian Jazz Band interstate tours and hoping to fund an overseas playing trip, Len Barnard's Famous Jazz Band commenced its Australian tour with Bob (trumpet), Tich Bray (clarinet), Doc Willis (trombone), Graham Coyle (piano), Peter Cleaver (banjo), Ron Williamson (string bass) and



Bob Barnard with Bill Haesler in 1988

Fortunately, the CO was a jazz fan, knew who Bob was, and told him not to do it again.

Our jazz mania was disrupted in 1954 when I proposed to Jess Orr who I had met at Collingwood Town Hall listening to the Johnson Dixielanders and Bob became engaged to Pat Greig, a Mentone girl. Meanwhile Tony was saving up for a pilgrimage to New Orleans. Later in October that year, notwithstanding the cost, Bob, Tony and I went see our idol Louis Armstrong on his first visit to Australia with the All Stars. There were eleven sessions at the West Melbourne Stadium and I will never forget the thrilling live performances. I could only afford two. Bob went to them all! In January 1955 Tony Standish took off to Canada, the US and Mexico and finished up in New Orleans, then continued to London where

Len (drums). They played country towns in Victoria, made a short detour to Tasmania then headed north through regional NSW to Queensland. Plagued by winter weather, poorly attended venues, opposition from country ball committees, car problems and a loss-making concert at Brisbane Stadium in August they disbanded. It was a financial disaster. Len and Tich stayed in Brisbane, Doc went to Sydney and Bob and the others drove back to Melbourne, their day jobs and the jazz scene.

Jess Orr and I married in March 1955 and we moved into the small bungalow at the back of her parents house in North Clayton. It was a marriage season; John Kennedy, Lou Silbereisen, Frank Traynor and Bob Barnard. I was best man at Bob's wedding to Pat Greig where Guelda Johnson, Audrey Silbereisen and Jess were expectant mothers.

In January 1957 bandleader/banjoist Ray Price hired Bob to front the Port Jackson Jazz Band in Sydney for a special week of jazz, including a concert at the Assembly Hall and dances at Town Halls in Ashfield, Manly and Mosman. While there Bob also recorded an EP for the Sydney Jazz Club. Then in April 1957 Ray impulsively resigned from the Port Jackson Jazz Band and lured Bob back to Sydney in June to form a trio with himself and ex-Melbourne pianist Dick Hughes. They played Wednesday to Saturday at the newly refurbished Macquarie Hotel in Woolloomooloo, that eventually became a legendary Sydney jazz venue. However, Ray's departure from the PJJB was short-lived and he filled the remainder of the week with engagements for the full band. When Bob's contract finished in 1958 he returned to Melbourne, clarinetist John McCarthy replaced him and with Harry Harman on string bass it became The Ray Price Quartet.

The Melbourne Jazz Club was conceived in the Haesler bungalow in late 1957 with Pat and Frank Traynor. A committee was formed with members of the Southern Jazz Society, Frank organised the band with Bob Barnard in mind and the Club opened on Friday 6 June 1958 with Bob and Frank, Fred Parkes (clarinet), Graham Coyle (piano), Bill Tope (banjo), Ron Williamson (string bass) and Don Bentley (drums). Bob's return to Melbourne had been delayed and we flew him down for the opening night.

He returned a month or so later, led the Jazz Club band until late 1958 when he and Fred joined Kenn Jones' Powerhouse Band and were replaced by Roger Bell and Nick Polites. The original Kenn Jones' band at the Power House Rowing Club at Albert Park Lake comprised Kenn (baritone sax), Bob Barnard (trumpet), Harry Price (trombone), Freddy Parkes (clarinet), Graham Coyle (piano), Alan Lee (guitar), Keith Cox (string bass), Stu Speers (drums) and Gaynor Bunning (vocalist). It was a packed Sunday night dance until 1962. But now domesticated I rarely managed to get there. Bob also worked with trombonist Max Collie's jazz group, freelanced regularly and worked during the daytime as a salesman at Brash's musical instrument department.

In June 1962 Sydney beckoned once more and Bob moved there as a founder member of the Graeme Bell All Stars, including its two-year triumph residency at the Chevron Hotel in Kings Cross. Graeme, back on the jazz scene after an absence playing commercial music, wanted professional musicians prepared to work fulltime, rehearse and tour. He also wanted Bob Barnard, waited until he was available and the All Stars joined the new Trad boom on 1 June 1962. The All Stars over this period used Bob (trumpet), Norm Wyatt, John Costelloe, Ken Herron, George Brodbeck (trombone), Laurie Gooding, Graham Spedding, John McCarthy (clarinet), Bill Townsend, Harry Harman (banjo), John Allen, Harry Harman, Bob Van Oven (string bass) and

Alan Geddes, Lawrie Thompson (drums), details of which are well documented in Graeme's 1988 autobiography *Australian Jazzman*. Bob remained with the Graeme Bell All Stars until its August 1966 six-month engagement at the Chevron Surfers Paradise Hotel for three shows daily, except Sunday. The married musicians were able take their families and the Barnards accepted. When the contract expired the band broke up, Graeme found work when available then took a playing group on the Greek ship *Patris* to Europe and Britain and a holiday.

After leaving Graeme Bell's All Stars in 1967 Bob honed his music reading skills then worked as a freelance professional musician. It was a satisfying full-time job, recording film music and jingles, backing touring international entertainers during the 1960s-70s, radio, television, hotels and licensed clubs. He worked with the Phillip Street Theatre orchestra, Enzo Toppino's band at Menzies Hotel, Teddy Preston's Graphic Arts Club band, the Tommy Tycho Orchestra, Jack Grimsley's studio band at Channel 10, was a founder-member of the Daly-Wilson Big Band in 1969, two years at Easts Leagues Club with Bob Gibson's orchestra, with Geoff Harvey's Channel 9 band, the Red Garter in Kings Cross in 1972 and worked with US string bassist Jack Lesberg.

Jack came to Australia in 1956 with the Louis Armstrong All Stars and in March 1964 with jazz legend Eddie Condon's concert tour and returned in 1971 to work with the Sydney Symphony Orchestra. He formed a quartet with Bob, pianist Chris Taperell and drummer Alan Geddes for the American Legion Club, Misha's Restaurant at Balmoral Beach and casual jobs, was included in the April 1972 Oscar Peterson Trio concert tour and the Tribute to Louis Armstrong tour in July, recorded an LP in 1973 for singer Col Joye's ATA Records and went back to New York in 1975.

Bob formed his first regular jazz band in October 1974 using Chris Taperell, John McCarthy, John Costelloe, Wally Wickham on string bass and Alan Geddes. The group recorded, held residencies at Sydney hotels, restaurants and clubs, was active on festival and club circuits and played long and popular gigs at the Old Push and the adjoining Orient Hotel in The Rocks area at Circular Quay. Following the untimely death of John Costelloe in January 1985 and for pub economic reasons it became a quartet. It also toured Australia regularly, Asia (1977), Europe (1980) and the US in 1976, 1978 and 1982 including several standing-ovation performances at the Bix Beiderbecke Festival in Davenport, Iowa. Other tours included a Musica Viva sponsored trip to India, Iran, Malaysia, Sri Lanka and Indonesia, a Department of Defence tour of military bases in Australia, Malaysia and Singapore in 1977 and, in 1978, a Musica Viva regional Australian tour and a trip to Ireland, England and a UNESCO conference in Yugoslavia, Greece, Germany, Austria and Poland. The quartet's long-running Saturday afternoon

residency at the Orient Hotel became a mecca for locals and interstates plus visiting jazz musicians and enthusiasts from all over the world.

With a deserved international reputation Bob began performing as a featured soloist at festivals and concerts in Europe, Scandinavia, Great Britain, the USA and Asia. He worked and recorded in Australia and overseas with renowned US musicians including Ralph Sutton, Milt Hinton, Wild Bill Davison, Peanuts Hucko, Ruby Braff, Kenny Davern, Dan Barrett, Ken Peplowski, Bob Wilber, Warren Vache Jr., Dick Wellstood, Jim Galloway, Jim Cullum Jr., Bud Freeman, Dick Cary, Benny Carter and British jazz musicians Humphrey Lyttelton, Roy Williams, Kenny Ball, Brian Lemon, Kenny Baker and Acker Bilk and toured Australia and Europe with the Swedish Jazz Kings. Bob was a member of The Australians Jazz Band that recorded for *Jazz & Jazz* in 1979-1980 and performed at the annual Sacramento Music Festival in May 1982 with Neville Stribling, Ade Monsborough and Lachie Thomson (reeds), Maurie Dann (piano and banjo), Tony Orr (banjo) Alan Stott (tuba and bass) and Cal Duffy (drums & washboard). Ken Herron left Graeme Bell's All Stars in 1976 to become entertainment manager at the Melbourne Hotel in Brisbane and formed a jazz band to play at the pub on Fridays. He secured a weekly ABC live half hour TV program *On Jazz* that ran for 20 weeks, Bob and Graeme were flown up weekly and an LP from the series was released by EMI. Ken rejoined Graeme in 1978 and died suddenly in May 1981.

Jazz enthusiast John Trudinger initiated the Bob Barnard Jazz Party Weekend in April 1999 in Melbourne involving selected local, interstate and international musicians. It ran annually until 2008 and resulted in a collection of 40 CDs. Special guests over the 10 years included Ralph Sutton, Marty Grosz, Danny Moss, Jon-Erik Kelso, Antti Sarpila, John Sheridan, Don Burrows, Jeannie Lambe, Bob Havens, Evan Christopher, Dan Barrett, Nicki Parrott, Jim Galloway, Rebecca Kilgore and Eddie Ericsson.

Bob's recorded output comprises over 300 commercial sessions from the first in November 1949 with brother Len's South City Stompers to a digital album *Just My Luck* with guitarist Ian Date recorded in March 2016. Outstanding LPs and CDs include a series with Bob's band; groups led by Len Barnard, Dave Dallwitz and Ade Monsborough for *Swaggie Records*; the John Sangster *Hobbit* and *Lord of the Rings* series; the combined Bob Barnard and Kenny Ball bands; *Music To Midnight* Bob Barnard with by Kenny Powell; albums with Julian Lee and singer Ricky May; three with Ralph Sutton; tenor saxophonist Bud Freeman at the 1975 Jazz Convention Sydney Opera House concert and Bob with Strings on *La Brava*. The CD *Bob Barnard - Live at the Sydney Opera House* was nominated for an ARIA Music Award in 1996. In January 1990

(Continued on page 8)

... from page 7

Bob was honoured as a Member of the Order of Australia (AM).

Other awards include the Queen Elizabeth Jubilee Medal (1977), King of Jazz – Melbourne Jazz Festival (1978), Music Week Award (1986), Australian Hall of Fame – Montsalvat, Victoria (1988), Australian Jazz Critics Award (1990, 1991 & 1992), Advance Australia Award (1991), Australian Legends of Jazz Award (1991), MO Awards – Jazz Performer of the Year (1993 & 1997), Australian Jazz Hall of Fame – Gold Coast, Queensland (1993), Australian Jazz Bell Award for Best Australian Classic Jazz Album (2004), Honorary Life Member – Victorian Jazz Archive (2008), Commendation from the City of Melbourne in recognition of his contribution to the international music industry (2008) and was inducted into the Hall of Fame at the Australian Jazz Bell Awards in Melbourne in 2010.

Apart from multiple television performances Bob contributed to

soundtracks for two feature films, *Between Wars* and *The Gig*. Made in Australia in early 1974 *Between Wars* starring actors Corin Redgrave and Judy Morris traced the career of a Sydney psychiatrist between 1918 and 1939 that explored wartime shell-shock. The producer had lost a 1926 Charleston 78 record used for the soundtrack and contacted me to identify it for performance right fees. When he discovered the cost I was engaged to organise a studio session to record cover versions of it and the other tunes used. Sydney musician/composer Adrian Ford wrote the arrangements and we included Bob, John McCarthy, John Costelloe and Wally Wickham in the 12-piece orchestra. *The Gig* was a feature length film made in New York in 1984 documenting a garage band and its initial professional performance and US trumpet player Warren Vaché Jr. played the cornet player's part. On the day the soundtrack tunes were to be recorded clarinetist Kenny Davern had picked Bob up at the airport and invited him to attend

the session. Warren was ill, Bob depped for him and received a film credit, misspelt Bob Bernard! Other musicians on the session included George Masso, (trombone) Kenny Davern (clarinet) and Dick Wellstood (piano).

Bob Barnard celebrated seventy years in music in 2017 and announced his musical retirement. It had been a long and interesting gig.

Unfortunately, loss of sight and the effects of earlier health issues, illness gradually slowed Bob down and he died peacefully in Sydney on 7 May 2022.

He is survived by his wife of 30 years, Danielle, the children from his first marriage Loretta, Tony and Adam; four grandchildren, one great-grand daughter and two stepsons. ■

With acknowledgement to:-

Jack Mitchell's *Australian Jazz On Record* discography and *Bob Barnard's Jazz Scrapbook*, a pictorial memoir by Bob Barnard with Loretta Barnard (Sonnet Editorial 2012).

A Priceless Collection of Harry's Performances

The latest AJM Double-CD – Harry Price Trombonist and Vocalist

Harry Price - The All Stars / The Early Years

Harry Price - The All Stars / The Early Years

Harry Price - The All Stars / The Early Years

Harry Price - The All Stars CD 1

1. Blues in B Flat 4.31
2. That's a Plenty 5.07
3. Bye Bye Blackbird 5.24
4. Old Spinning Wheel 5.15
5. You Took Advantage of Me 5.06
6. China Boy 3.37
7. Sugar 4.57
8. Coquette 4.29
9. Lulu's Back in Town 4.12
10. Sleepy Time Down South 4.26
11. Stumbling 5.33

Harry Price - The Early Years CD 2

1. John Hardy's Wife (Len Barnard Jazz Band) 2.49
2. I'm in the Market for You (Len Barnard Jazz Band) 4.15
3. New Orleans (Len Barnard Jazz Band) 2.54
4. I Gotta Right to Sing the Blues (Len Barnard Jazz Band) 3.03
5. High Society (Len Barnard Jazz Band) 3.43
6. Honeysuckle Rose (Len Barnard Jazz Band) 4.43
7. Sunday (Tony Newstead & his Gang) 2.44
8. Memphis Blues (Tony Newstead & his Gang) 3.14
9. I'll Be Your Friend Forever (Tony Newstead & his Gang) 2.30
10. Davenport Blues (Tony Newstead & his Gang) 3.42
11. Just a Closer Walk (Frank Johnson Jazz Band) 3.03
12. Coney Island Washboard (Frank Johnson Jazz Band) 3.12
13. Someday Sweetheart (Frank Johnson Jazz Band) 4.00
14. Big Butter and Egg Man (Frank Johnson Jazz Band) 2.55
15. Bye and Bye (Frank Johnson Jazz Band) 3.18
16. Christopher Columbus (Port Phillip Jazz Band) 2.58
17. Roll Jordan Roll (Port Phillip Jazz Band) 2.52
18. Bourbon Street Parade (The Datsun Dixielanders) 2.58
19. Lil' Darlin' (The Datsun Dixielanders) 4.31
20. Avalon (The Datsun Dixielanders) 4.46
21. Someday You'll Be Sorry (Barons of Bourke Street) 4.23

Total Time: 73min 24sec



McGee
cordings, with a special thanks to Bill Armstrong and Allan Eaton.
Jazz Museum.
ajm.org.au

AJM 051

Some Of That Jelly Roll

By Bill Brown



There is a tune with a long title that many jazz bands perform, namely “I Ain’t Gonna Give You None of My Jelly Roll”. A strange attitude—surely the jelly roll message should be spread around to jazz lovers everywhere. Be that as it may, the term to me refers to one man Ferdinand Joseph LaMothe better known to jazzers as Jelly Roll Morton. As I saw it, Jelly was the first credible jazz composer acting as a bridge between the classical rag writers like Scott Joplin, Tom Turpin, Louis Chauvin etc. and the groups of six or seven players which emerged in club dates and on record as hot music.

As the music developed it was often wrongly dubbed as ragtime. The same way that the title The Blues was often listed as it was trendy to do so. Often the tune had nothing to do with the blues at all. No connection with the cotton field or the bar room. However, Jelly Roll Morton’s music was the genuine article.

Recently I dug out from my shelves three CDs of Jelly’s Red Hot Peppers on the UK JSP label. This treasure trove contains a cross section of Jelly’s masterpieces as well as some of his lesser known items which are equally hot and swinging. The sleeve notes of one of the CDs lists the following tracks as Jelly’s best: “Black Bottom Stomp”, “Original Jelly Roll Blues”, “Wolverine Blues”, “Kansas City Stomp”, “Wild Man Blues”, and “Shoeshiner’s Drag”. One of my favourite tracks is the moving version of “Deep Creek” with its single note on the piano at the conclusion.

Many star jazzmen appeared in the line ups for the Red Hot Pepper recordings - trombonist Kid Ory, clarinet players Johnny Dodds [not forgetting brother drummer Baby Dodds], Omar Simeon, and Barney Bigard. Bigard of course starred with the Duke Ellington Orchestra as did trumpeter Bubber Miley, and alto sax/clarinetist Russell Procope who also appeared with Jelly.

As well as the band tracks Jelly also featured as a solo pianist. His solos included “Mamie’s Blues”, “Michigan Water Blues”, “Buddy Bolden Blues”, “Winin’ Boy Blues”, Jelly’s “Don’t You Leave Me Here” and “Original Rags”. Jelly often provided vocals. His swan song was with the recordings in 1939/1940 with his Six - and Seven-groups.

Included in those two groups were reed players Sidney Bechet and Albert Nicholas, and trumpet man Henry ‘Red’ Allen. Sadly, Jelly died in 1941 - too early to have taken part in the Traditional Jazz Revival which emerged in the later Forties. Come to think of it, clarinetists Johnny Dodds and Jimmie Noone suffered the same fate.

Still, we have their hot music to wallow in. I’m quite happy to share that experience with anybody similarly smitten with the Good Noise.

So, unlike that oft played tune I referred to, my take will be – I will give my Jelly Roll to anybody. Happy listening. ■

The Museum's International 78s Collection

By Ken Simpson-Bull

Although the Australian Jazz Museum is dedicated to collecting, archiving and disseminating Australian jazz, it was recognised in the early days of the Museum's formation that international jazz should also be collected, if only to serve as a reference to the type of jazz being played in other countries. Thus, the Museum now has an extensive collection of overseas works in the form of vinyl microgroove discs, CDs, reel-to-reel and cassette tapes, DVDs, and even a few physical objects. Louis Armstrong's handkerchief is a good example of the latter. In addition, a large part of this collection includes 78 rpm gramophone records, commonly known simply as 78s.

Shellac 78s (along with vinyl microgroove records) have the advantage over some other recording media in that they do not deteriorate with age and thus do not need to be digitised for safe long-term storage. Another characteristic is that the fluctuations representing the sound in the grooves of a 78, unless it has been copied from another disc, are (via the moulding process) an exact

means to play them. Naturally the Jazz Museum possesses the appropriate equipment. These surviving 78s are important – they represent the original recordings of eminent and world-famous jazz personalities, most of whom are long since dead.

Although the Museum's interest is nominally in jazz, it is interesting to note that some of the discs in the collection even pre-date the very word "jazz", having been recorded as far back as 1911 under the name of ragtime, that rhythmic precursor to what later morphed into jazz.

The world's very first authentic jazz record was made by the Original Dixieland Jazz Band (a white group), and the Museum possesses an original Victor 78 of this band's earliest recording made in 1917 plus other discs of the band recorded around the same time. Although the original recording sold over a million copies, today, more than 100 years after the event, original pressings are very rare. Thus, from this date on and through until the 1950s, the international collection comprises a wealth of the jazz that was played around the world.

The first jazz recording made in Australia (in Melbourne) was in 1925 by Ray Tellier and his Californians, but this was actually a visiting American band. The first one made by an all-Australian band was not until August 1926. This was by the Palais Royal Californians (although there were no Californians in the band) which had two numbers issued on a Columbia 78. (The well-known Frank Coughlan and Ern Pettifer were in the band.) The Museum has a copy of this disc stored within the Australian collection.

So, the museum possesses in its international collection some really rare 78s which precede recorded examples of the particular type of jazz that Australian musicians were playing in 1926 (if in fact Australian bands were actually then playing what we now recognise as real jazz). These discs thus allow us to hear what and how (mainly) American jazz musicians were playing simultaneously with Australians. These records were plentifully imported at the time so presumably they were used by would-be local jazz musicians to learn jazz style. (Of



course there were other ways musicians could learn jazz such as sheet music arrangements or by listening to visiting bands.) Regrettably, evidence exists that early Australian bands could not compete with the skills and sound of experienced American jazz men.

Before 1925, sound recording was made using the acoustic process – that is, no electronics were used and the energy of soundwaves alone via a recording horn embossed the sound in the grooves. After electrical recording was gradually introduced from mid-1925, microphones and electronic amplification were used in the process. This produced a much better quality of sound.

In 2014 the Jazz Museum issued a double-CD entitled "Hot Syncopated Rarities of the 1920s and 30s" (VJAZZ 029) featuring a selection of 78s from the International Collection. All of the tracks were taken from electrically-recorded 78s and the sound quality in most tracks can be heard to be quite impressive. (It should be added that careful restoration techniques



copy of the fluctuations in the recording wax created by the original musical performance. In other words, the sound is not altered or distorted by the duplicating process.

The world-wide production of 78s, which had replaced cylindrical records as a sound recording/replay medium as far back as 1910, generally ceased upon the introduction of microgroove records around 1950. They are thus now a long-superseded form of audio storage – few people today have the



were used to remove unwanted surface noise and to correct for certain technical deficiencies in the original 78s.) This CD is still available for purchase from the Museum's shop.

Reverting back to the above mentioned “ragtime” recordings, the Museum possesses around 37 of these early discs. To mention just a few, there are four numbers by The American Quartet. This was a four-member largely vocal group that recorded for various companies in the United States between 1899 and 1925. Titles in the Museum’s collection include “Skeleton Rag” recorded in January 1912 and “That Slippery Slide Trombone” from April of the same year. There is a 1911 recording by the Three Rascals of “Alexander’s Ragtime Band” (the sheet music was only released in March of that year) and recordings by the American Octette which include “Robert-E-Lee” on a colourful “Winner” label.

Other “unusual” records in the international collection include a number of hill-and-dale discs made by the Edison company. In these records the musical modulation within the grooves is in a vertical up-and-down direction rather than the side-to-side modulation of a normal record. These discs require special playback equipment and will not play on a standard record player. Fortunately, the Museum is able to play them by using a modified stereo replay



cartridge. Some of the bands represented in this collection, mainly from the 1920s, include The Broadway Dance Orchestra (actually the Memphis Five), The Golden Gate Orchestra (actually the California Ramblers), and Joe Candullo and his orchestra – a jazz group which included Jimmy Dorsey and Glenn Miller in the band.

Cataloguing of the International collection is done on an Excel spreadsheet-type file which contains details of each 78 disc such as the number of the disc's position in the spreadsheet (the same number being used for each side of the disc), the name of the band or group, the title of the song or melody, the disc's

catalogue number, its physical condition, the donor's identity number, and brief “other details”. If or when the identities of individual performers within a band or group are



required, or the actual recording date, reference to the Museum's large collection of jazz discographies is made. Identifying the actual band or group can often be a bit tricky however because many record labels list pseudonyms (for a variety of reasons). Adrian Daff, who looks after the catalogue, often spends quite some time successfully researching the actual real names behind the pseudonyms.

A few examples of the identified pseudonyms include The Broadway Bandits who were actually Ben Pollack and his Orchestra, The Broadway Revellers were Duke Ellington and his Orchestra, The Dixie Stompers were Fletcher Henderson and his Orchestra, The Captivators were Red Nichols and his Orchestra, and the Denza Dance Band could be anything in a long list from the California Ramblers to the Ipana Troubadours.

The labels on many 78s are very attractive and a few have been especially selected as examples for this article. In fact, the attractiveness of the labels adds an extra element to the possession of some of these discs.

Finally, some of the Museum's rare pure jazz recordings from its total collection of over six thousand 78s should be mentioned. Among the artists represented most are well-known, but many are in the early days of their careers, such as Eddie Condon, Tommy and Jimmy Dorsey, Duke Ellington, Miff Mole, Glenn Miller, Benny Goodman, Bix Beiderbecke and hundreds more.

Then there are the long-forgotten (or virtually unknown) bands such as The Kid Delta Jazz Band, Lucky Roberts, The Six Hottentots, The

Kentucky Serenaders, The Original Black Band, Ike Hatch and his Harlem Stompers, The Hotsey Totsey Boys, and quite a few more. Regardless of the obscurity of some of these bands, it is still usually possible to determine the personnel within the bands when and if required as mentioned – it's surprising how many famous jazz musicians' names turn up. For example Joe Marsala was in the Delta Four, Stéphane Grappelli was in Delaney's Jazz, and in the Metronome All Stars were Jack Teagarden, Ziggy Elman, Benny Goodman, Benny Carter, Gene Krupa, and Bob Haggart to name a few.

Much of the music in this huge resource of the Museum's International 78 collection has only ever been heard in its original 78 form. Even though a large proportion has in fact been re-issued on LP or CD, it



should be noted that the sound quality of many of these re-issues has often been degraded or distorted by poor transfers or faulty attempts at restoration. Only the 78s hold the original sound! The collection is always available for access by researchers and other appropriate personnel (as is access to the Australian collection). ■



The Museum's International 78s Collection **Hear Them!**

HERE is your opportunity to hear some of the rare 78s selected from the Museum's International collection as described on pages 10 and 11.

"Hot Syncopated Rarities" – VJAZZ 029 – is a double-CD set for the price of one featuring rare jazz and hot-dance bands, many now long forgotten, from the 1920s and '30s.

Order on-line at www.ajm.org.au or by email at info@ajm.org.au, by phone on +61 3 9800 5535, or visit the retail shop at the Museum.



Jack Mitchell on Graeme Bell

THIS YEAR, 2022, is the 10th anniversary of the passing of Graeme Bell, so we thought that this short article by the late Jack Mitchell published in Vjazz Magazine No 56 of October 2012, would be a fitting way to remember probably Australia's greatest ever Jazz-band leader:

YEARS ago, Graeme told me that he knew many musicians who were dead-boring to talk with as they could only speak about music. Because of this, Graeme said, he took a determined effort to develop an interest in other matters besides music. In this he certainly succeeded, although I doubt he had to try very hard—I believe those interests would have arisen without conscious effort.

It's well known of his (and Roger's) efforts in building a mud-brick house, as well as his interest in art, politics and literature. He also immersed himself in Japanese and Chinese matters, and people in general.

He was also very helpful to other musicians, particularly young ones. I've heard several stories of his sending sheet music and arrangements to artists with whom he'd had a brief acquaintance. I have personal experience of one example of his kindness.

In 1964 I was involved with the Lithgow branch of the Miss Australia Quest, which raised money for the Spastic Centre. I know we're not supposed to use that word, but this was half a century back. Anyway, we booked Graeme and the All Stars to play a concert at our Theatre Royal to raise funds.

A week or so before the concert a young local musician, Alan Oloman, rang me. His band, called the Black Diamonds was becoming popular locally and he asked could his group perform, free of charge, in the theatre before the concert, as people were taking their seats. I thought, "Come on. Who wants a rock'n'roll band playing at a jazz concert", but being diplomatic, I told him that I couldn't make that decision, but I would ask Graeme. I rang Graeme who said, "Of course. What a good idea. I love it".



Rex Stewart, G. Bell, J. Branston, B. Baker, R. Bell, A. Monsborough, J. Rich, K. Hounslow, D. Roberts.

So the Black Diamonds played, although I didn't really hear them, being occupied with front-of-house matters, like counting the take. The All Stars were, of course, a great hit. Next morning Alan rang me to thank me for organising his gig and he said, "Isn't Mr. Bell a nice man? At interval he spoke with us, congratulated us on our music and offered advice on presentation and matters such as providing more vocals".

I've often wondered whether they would have had even that short time in Sydney if it hadn't been for Graeme's encouragement

One other thing I'd like to mention. In his autobiography Graeme mentioned a letter that Rex Stewart wrote to Bud Baker whilst they were in England during the second tour (p.134). Graeme quoted Rex's remark that, "I sure miss you fellows still. It's funny but I did not miss Ellington as long". Graeme did not quote a further sentence where Rex wrote: "Tell you what, why don't you guys play Canada and we will all make the home trip and do a season, then I'll come back home, how's that sound". It sounded like a pretty good compliment to me, and I'm sorry it didn't happen. ■

HARLEM NIGHTS

The Secret History of Australia's Jazz Age

A book by Deirdre O'Connell

Reviewed by Ken Simpson-Bull



THIS meticulously researched book by historian, teacher and author Deirdre O'Connell relates how an orchestrated police raid and a scandal-fuelled frame-up on members of the Sonny Clay Jazz band in Melbourne in 1928 led to the future exclusions of "Negro Jazz Bands" from Australia.

It is the story of an Australian political conspiracy designed to limit individual freedom, consolidate government power and force selective social change.

Authorities would angst over white women "consorting" with members of a jazz band. Newspapers would titillate readers with details of a "nude" "Negro orgy". Former Prime Minister Billy Hughes, the archetypal "British White Australian", would warn the federal government to end the "menace of Negro jazz". (The word Negro was used generically at the time to denote African Americans.)

In 1928 young people – flappers – wanted to hear "real" jazz, and they believed that the only people who could provide it were Black Americans. (In 1924, an Arbitration Court Judge had admitted that local musicians "could not get the rhythm".) Harry Muller of the Tivoli Theatre circuit decided to give Australian citizens a taste of American modernity in the form of the Sonny Clay Jazz band in a revue called "The Colored Idea". Sonny Clay fronted a well-known jazz band in America, had played with Jelly Roll Morton and other luminaries, and recorded for Vocalion. Ivy Anderson, soon to become Duke Ellington's celebrated singer, was also in the troupe. The book centres on this visit and the events that unfolded.

The protagonists in this real-life drama include:

Major Lloyd, Head of the NSW Commonwealth Investigation Branch who believed it was his duty to plot a difficult path in the transition of "aliens" to British subjects and prevent certain "undesirables" from ever becoming citizens at all. It was he who set up an inquiry based on a single unidentified complaint about Sonny Clay's musicians' behaviour and formed, in Sydney, an intelligence-collecting team. (The band performed in Sydney before their Melbourne appearance.)

Tom Carlyon, part-owner of St Kilda's Carlyon Esplanade hotel and manager of Melbourne's Green Mill dance palais. Tom knew what the modern public wanted. For instance, he made a feature of the newly-introduced Charleston with American-born bandleader Joe Aronson. By presenting the Sonny Clay band (for one night) at the Green Mill he bla-

tantly defied the Musicians' Union.

Cecil Trevelyan, Secretary of the Musicians' Union. The union was opposed to the admission of foreign contract musicians and threatened to stop Sonny Clay's second appearance at the Green Mill (which didn't go ahead anyway for reasons which are explained in the book).

Major Thomas Blamey, Victoria's unpopular polemical Police Commissioner who formed a surveillance team to spy on members of the Sonny Clay band.

Ezra Norton, the blue-nosed editor of *Truth* Newspaper whose reports fuelled the supposed public's indignation of Negro bands.

The list of characters is large and the events are tied together seamlessly. The book's subtitle, "Secret History ..." is well chosen as the revealed facts will be unfamiliar to modern readers, as will the descriptions of contemporary social mores. Highly recommended! ■

"Harlem Nights" by Deirdre O'Connell. Melbourne University Press. 408 pages. © 2021



Harry Larsen

From St Augustine's to The Conservatorium

By Neil MacBeth



In the August 2021 edition of **AJazz**, Ken Simpson-Bull's excellent article on early Australian Jazz Records made reference to two 1926 recordings, one by Sidney Simpson's Wentworth Café Orchestra and the other by Al Hammett's Ambassadors Orchestra. Both of these included my uncle, Harry Larsen on trombone. The following personal notes may be of interest as he was a considerable influence both in his playing and as a teacher of numerous leading brass players.

Harry was the eldest of my grandmother's four children from her first marriage, my father being the eldest from her second. Born in 1887 in Melbourne, Harry lost his Norwegian-born seaman father, Heinrich, when he was not quite 9 years old. He was baptised Peter after his paternal grandfather but adopted the name Harry as a tribute to his deceased father. His mother, Mary, aged 26 and left with four young children, was offered a position as a stewardess with Huddart Parker Steamship Company. This was a compassionate gesture from Heinrich's employer and proved fateful as it led to her meeting my grandfather, William Macbeth.

His father's early death proved to be a major event in Harry's young life in more ways than one. With his younger brother Roger, he went off to St. Augustine's Orphanage in Geelong. St. Augustine's had a champion brass band (brass bands were of course big in those days) with bandmaster Percy Jones. Harry began playing euphonium in the school band which won several Australian championships. Harry won

the open solo euphonium titles each year when he was aged 14 to 16 and there are various references in Geelong newspapers e.g. October 1903 "a concert in The Hibernian Hall with proceeds devoted to purchase of a new instrument for Master Harry Larsen the talented young euphonium player who gave the solo 'The Mocking Bird' to good effect".

After leaving school Harry came to Sydney, began playing trombone and served in Army bands including a stint in New Zealand where there are, again, newspaper references to his solo trombone performances.

On his return to Sydney, he began playing in various theatre and dance bands which led to the mention in the **AJazz** article. These records quoted in discographies as amongst the earliest recorded Australian jazz would probably be regarded by the purists these days as more in the "hot dance" category.

In October 1926 Harry was on trombone with Sid Simpson's Wentworth Orchestra when they recorded two takes of "Freshie" and "After the Dawn" at the new Columbia recording studios at Homebush. According to the *Daily Telegraph* at the time this was "the first entirely Australian recording composed, recorded and pressed by Australians". Later in the year he was with Al Hammett when they recorded the rather racy number "How Could Little Red Riding Hood".

On a humorous and co-incidental note the Ambassadors was a night club in the basement of the Strand Arcade in the city which could seat 700 patrons. A well-known businessman Percy Stewart Dawson had been evicted from the Wentworth in the early '20s following an incident with "a lady in a low cut dress". Vowing never to be evicted from a club again, he decided to build his own, i.e. The Ambassadors.

Harry played in sundry groups during the 1920s and '30s including the National Symphony Orchestra then owned by Farmers Department Store and broadcast on 2FC. In his 2015 book "Blistered Heels", Jack Mitchell quotes bandleader Eric Pearce as saying that in the 1920s the best trombonist technically in Sydney was Harry Larsen and the best jazz trombonist was Frank Coughlan. There are also numerous references to Harry in Andrew Bissett's book "Black Roots White Flowers", interviews in *Music Maker* magazine in 1955 and 1970 and a mention in a thesis written for his Master of Music by Dick Montz, noted trumpet player and jazz educator.

In 1946 Harry began teaching at the Sydney Conservatorium and settled into the first trombone chair in the newly formed Sydney Symphony Orchestra. He was to remain a respected teacher at "The Con" until retirement in 1966 and guided many of the leading Sydney brass jazz and dance musicians in the 1950s and 60s, affectionately known as "The Master". During his career at the SSO he played under eminent conductors including Hamilton Harty, Eugene Goossens, Malcolm Sargent and numerous others.

In the mid-1950s when I first became hooked on this jazz music, I spent some time chatting with Harry about music, usually during an afternoon tea visit (leaving the ladies to their scones and conversation). While he was keenly aware of, and admired the playing of then current stars such as Urbie Green, J. J. Johnson and so forth, he named his early influences as Miff Mole, Tommy Dorsey and of course Jack Teagarden – each for different aspects of their playing. A friend who was a pupil of Harry's told me that his way of dealing with a student with an undue regard for his own ability was to set him a Teagarden passage to learn note for note for the next lesson.

Harry's record cabinet in his modest bungalow in Petersham still contained, inter alia, many of the 78s he must have imported in his early years. American labels such as Banner, Pathé Actuelle and Paramount featuring Original Memphis Five, Red Nichols etc. These allowed a detailed analysis of the playing of Miff Mole and others. I still have a number of these well-played discs.

Harry was a genial, modest person, popular amongst his pupils and musician peers. Originally a Melbourne boy he never lost his love of Australian Rules football. In the 1950s/60s he was part of a regular group of musical expats from the southern States who gathered on Sunday afternoons at Trumper Park to watch the Sydney match of the round. I recall joining them a few times and the group might include such players as Alan Nash, Boof Thompson and Johnny Bamford. In those days they usually headed off to their Sunday night dance gigs.

Harry passed away in 1976 at the age of 88 years after a rich life absorbed in music. He had eased away from much playing in the late 1960s but typically continued to play in the Musicians Union Brass Band for charities and other functions. So, fittingly, the wheel turned full circle from those early years at St. Augustine's. ■



Wangaratta Festival of Jazz & Blues 30 Years.

Reviewed by Loretta Barnard

The last time I went to the Wangaratta Festival of Jazz and Blues was in 2016. The weather was gorgeous, the town delightful, and the atmosphere warm and full of bonhomie. As is the case every year, there was a wonderful line-up of musicians performing, including international guests Chilean tenor saxophonist Melissa Aldana and Irish guitarist Ronan Guilfoyle. Among my personal highlights were saxophonist Sandy Evans, and Luke Howard's piano trio, but like any well-planned music festival, the program was broad, offering something for everyone's particular jazz and blues palette. And that's a great part of the festival's wide appeal.

The Wangaratta Festival of Jazz and Blues began in 1990, when a group of people in the Victorian town (some 230 kilometres from Melbourne) came up with the idea, having secured the backing of the local council and various interested parties who'd offered to underwrite the event against loss. Author Adrian Jackson, the festival's artistic director for many years, writes about the festival's foundation in the opening pages of a new book celebrating its 30 year anniversary. He acknowledges people who offered invaluable advice as to how to proceed, among them noted jazz critic and jazz advocate Eric Myers, and Peter Rechniewski, then president of the Sydney Improvised Music Association, and details the massive logistical planning implemented to make it all happen. Importantly, he talks about making the festival accessible to all jazz lovers – from traditional, to mainstream, through to contemporary and experimental jazz, a healthy dose of big bands, and of course the blues. Establishing the festival wasn't without its challenges, with critics – both within the jazz community and in Wangaratta itself – always ready to find fault with one aspect or another, but Jackson and his team thankfully pushed through the negativity to bring what is undoubtedly Australia's premier jazz festival to life.

One of the most significant innovations to the standard music festival format was the introduction of the National Jazz Awards, open to

musicians under the age of 35. Originally intended as a competition for jazz pianists based on the Thelonious Monk Institute's annual contest, the National Jazz Awards were ultimately extended to include voice and other instruments. Each year, a different instrument is selected for competition. Musicians submit a recording of three pieces, which are blind-assessed by the judges. The ten highest rating entrants – each an outstanding exponent of his or her instrument – vie for the award, which is held over the festival weekend. The NJAs are now a highlight in the nation's jazz calendar.

A strategic review into the festival's viability led to a year's hiatus and the NJAs – indeed the 2019 festival were cancelled entirely; Sadly COVID-19 forced the cancellation of 2020 with the festival, including the NJAs, becoming an online event. The 2021 NJAs were also held online, with each entrant video-recording their set from the city in which they live. While audiences missed the vibrancy and dynamism of live performance, and the sense of anticipation while listening to fine musicians in competition, credit must be given to festival organisers who insisted on the continuation of the NJAs through the pandemic.

Wangaratta Festival of Jazz & Blues 30 Years is an informative and engaging book. It's big – a coffee table-sized – and beautifully designed. I do love a book with endpapers. The break-out quotes dotted throughout the pages are not only visually appealing, they're also explanatory, sometimes laudatory, sometimes humorous. The book is lavishly illustrated with photographs of Australian and international musicians, as well as festival posters and occasional drawings of some of the musical artists who've performed there. As Adrian Jackson told me, for some years they were spoiled for choice of images, while for other years it proved more difficult and time-consuming to source enough high quality photographs, so not every musician or band who's appeared there is pictorially represented, or even mentioned in the text. But at the end of the book there's a helpful year-by-year list of performers (including all band members) for each festival. Following the foreword from Victorian premier Daniel Andrews and introduction from pianist Paul Grabowsky, the book is broken down into three main sections: 1990–1999, 2000–2009, and 2010–2020, with each year given its own "chapter".

The chapters are introduced by Jackson – who has an easy conversational writing style, perfect for a

book of this nature – replete with a little about the planning, conversations and problems, both personal and professional, that had to be handled that year. Photographs and posters from that festival follow, after which is a feature called "Talking Musicians", where jazz and blues artists who appeared that year share their reminiscences about their involvement, and what opportunities performing at Wang offered, either for themselves or for others. This is a terrific feature, allowing readers insights into a plethora of perspectives. Some chapters also include a "Talking Audiences" page, a nice acknowledgement that music festivals can't operate unless there are people willing to come along and listen to what's on offer.

The book's co-author Andra Jackson – sister of Adrian and Martin Jackson (founder of the Melbourne Jazz Cooperative in the 1980s) – brings her journalistic skills to the project and her role in establishing the book's structure and approach has been substantial. She contributes essays on such things as "The Blues Stage", telling us that while the blues weren't part of the first year, they've been integral to the festival ever since. Indeed the festival attracts a dedicated blues audience. She writes about the town of Wangaratta, its enduring of floods and bushfires, the warmth of the local people and how they've embraced the festival and the bonhomie that is part of the Wang experience.

It's interesting to see that in order to publish the book as originally envisaged, some crowd-funding was necessary. All those who contributed financially to the funding are acknowledged in the final pages. How heartening it is to see the sense of community that is part and parcel of the Australian jazz and blues scene coming to the fore to support such an important project. The only thing that disappointed me about the book is that there is no comprehensive index, which would have been of value, particularly considering the many notable personalities and musicians who grace its pages.

Wangaratta Festival of Blues & Jazz 30 Years is a truly valuable addition to Australian music literature, and a testament to the tenacity of Jackson and the many others who worked diligently and consistently to establish and consolidate the festival, which is such a significant cultural event on the Australian music scene. ■

Note: This is an edited version of a review originally published in The Music Trust Australia's *Loudmouth* ezine:

LEE GORDON PRESENTS
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 ★ JONAH JONES QUARTET
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 ★ AL HIBBLER
 ★ BRYCE ROHDE QUARTET
 ★ RAY PRICE - PORT JACKSON JAZZ BAND

SAT., OCT. 29
3 SESIONS
 2.30, 6.0 and 9.45 p.m.
 ★ DAKOTA STATON
 ★ DAVE BRUBECK QUARTET
 ★ COLEMAN HAWKINS
 ★ JIMMY RUSHING
 ★ THREE-OUT-TRIO
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The 1st Annual Australian International Jazz Festival

By James Gaunt

In October 1960, local and international jazz acts travelled along Australia's east coast for the 1st Annual Australian International Jazz Festival.

The shows were presented by American promoter Lee Gordon, who had already made a name for himself in Australia with his Big Show tours which had brought Frank Sinatra, Ella Fitzgerald, Nat King Cole, and many more American guests to Australia's shores.

For the jazz festival, Lee Gordon announced a large lineup of ten acts which included American and Australian artists. With so many acts the tour was split into two companies, so each city had two concerts, with each group visiting different cities at the same time. They were advertised as follows:

"A" Company: Sarah Vaughan, Jonah Jones Quartet, Dizzy Gillespie, Al Hibbler, and The Bryce Rohde Quartet.

WED 26 OCT - Brisbane, Festival Hall

THU 27 OCT - Adelaide, Memorial Drive

FRI 28 OCT - Sydney Stadium

SAT 29 OCT - Melbourne, Festival Hall

"B" Company: Dakota Staton, Gene McDaniels, Coleman Hawkins, Teddy Wilson Trio, and The Three Out Trio.

WED 26 OCT - Adelaide, Memorial Drive

THU 27 OCT - Melbourne, Festival Hall

FRI 28 OCT - Brisbane, Festival Hall

SAT 29 OCT - Sydney Stadium

Each show also had bands outside of the touring lineup, usually local acts. Ray Price & The Port Jackson Jazz Band played both Sydney shows, The Swinging Graduates played Adelaide, and the Brisbane leg featured The Varsity Five, a new group mostly made up of students from the Queensland University Jazz Club.

For Melbourne, Dave Brubeck was announced as playing on October 27, as was Jimmy Rushing, but neither are mentioned in any reviews. Likewise, Buddy Greco was initially announced as having been booked for the tour but isn't mentioned in any press outside of

that initial announcement. It's unclear if Brubeck, Rushing, or Greco appeared at all.

Of the two Australian groups on the tour, The Bryce Rohde Quartet was made up of Bryce Rohde (piano), George Golla (guitar), Ed Gaston (bass), and Colin Bailey (drums). Rohde was born in Tasmania, before he settled in Adelaide and played on weekly national ABC broadcasts. He was the only Australian born in the group, with Golla originally from Poland, Gaston America, and Bailey England. Each had built strong reputations within the Australian jazz scene, and at the time of the jazz festival the quartet were playing at Sydney's El Rocco.

The Three Out, or 3-Out as it was sometimes stylised, were also frequently found at the El Rocco, and were made up of Freddy Logan (bass), Mike Nock (piano), and Chris Karan (drums). Karan had grown up in Carlton and was playing drums around Melbourne when he met New Zealander Mike Nock. After the two moved to Sydney they met with Dutch-born Freddy Logan and formed a trio. The Three Out quickly built a strong reputation at the El Rocco which led Lee Gordon to invite them on the festival tour, and following the tour they released their first album together on Columbia.

In the final weeks of October the American artists reached Australia, and although the press reported ticket sales as being good, it later was revealed that advance ticket

"Ticket and door sales were poor"

sales and door sales on the night were both poor.

To recoup some of the costs, Lee Gordon made a deal to send Sarah Vaughan and Dizzie Gillespie to New Zealand, and they performed at St James Theatre, Wellington on 31 October and Town Hall, Auckland on 1 November for what was billed as "New Zealand's First Annual International Festival of Jazz 1960".

Back in Australia, Mike Dyer wrote in Jazz Notes of disappointing crowds at the two shows he attended in Melbourne. But he noted "those who turned up were very enthusiastic



Dakota Staton

Sarah Vaughan

about the great jazz sounds.”

In Sydney, several members of the Canberra Jazz Club wrote reviews for their magazine *The Odd Note*. While they enjoyed the shows, they also noted empty seats, and several wrote at their frustration when both shows started one hour early without any warning so some missed the opening acts.

Peter Cawthorne, who hosted the Adelaide shows, also voiced his disappointment at the small crowds, telling those who did turn up, “I think personally this is one of the most fantastic shows value wise, artist wise, that we have had the opportunity of seeing anywhere.”

Each of the festival shows were recorded by ABC producer Joe Cramey, and were broadcast by radio in 1961 as twelve 30 minute programs. Unfortunately, when I contacted the ABC’s archives recently they said they no longer hold the recordings, but the Australian Jazz Museum does have a recording of the Adelaide shows.

According to the notes on the five CDs, they were recorded on reel-to-reel tapes by Tony Bretherick. These were copied to cassette by Eric J Brown, after Mal Eustice sent them from Adelaide,

and they were finally copied to CD by Geoff Tobin.

In the recording, host Peter Cawthorne notes The Swinging Graduates often play music they don’t enjoy just to make ends meet, but not so for The Three Out trio who we’re told are one of the only groups in Australia who have made jazz their fulltime job.

After their set, The Three Out sat in with Gene McDaniels who sang and scatted his way around a handful of cover songs. Freddy Logan also joined the Coleman Hawkins Quartet, and stayed on stage to play with Dakota Staton, where he was joined by Chris Karan.

The next recording is for the following night, and includes the Dizzy Gillespie Quintet, Jonah Jones Quartet, Al Hibbler, and the Bryce Rohde Quartet. Gillespie quips to a heckler with a strong Australian accent near the end, “What language is he speaking?” to much laughter. The Sydney Morning Herald also reported Gillespie being heckled during his Sydney set and wrote, “Dizzy listened to them, and tried to be polite. He learnt better later on.”

Outside of the Adelaide shows

the National Film and Sound Archive of Australia have some video footage of the Sydney performances. Most of the musicians are included, but the footage is short, lasting less than four minutes and is without the original sound. Jack Mitchell’s book on The Port Jackson Jazz Band also mentions some surviving recordings, although he doesn’t say which shows he was referring to.

While jazz fans celebrated the tour, behind the scenes it was a

“ Lee Gordon had made a £200,000 loss ”

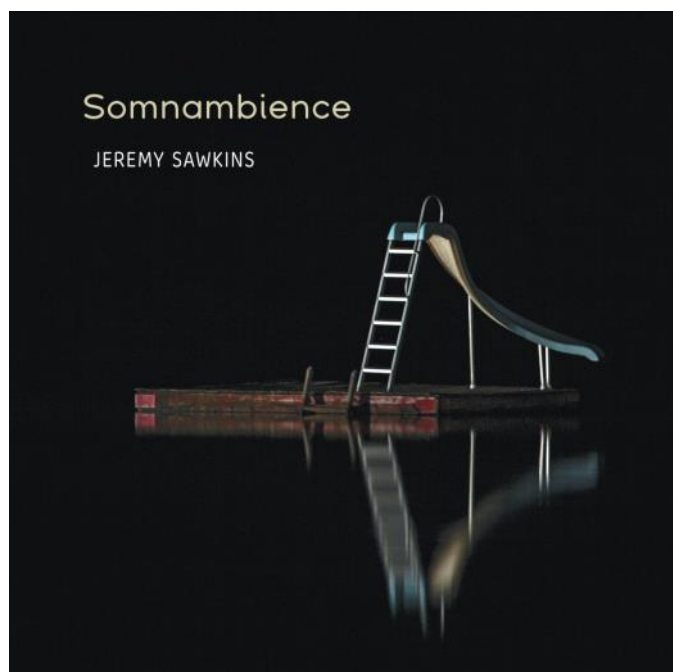
massive misstep for Lee Gordon. After so many successful Big Show rock and roll tours, Gordon booked the jazz acts behind the back of his business partner Alan Heffernan, who promptly quit when he found out. Heffernan didn’t think there were enough jazz fans to fill Sydney Stadium and given the many reports of empty seats it sounds like he was right.

At the end of 1960, Lee Gordon had made a £200,000 loss thanks to the 1st Annual Australian International Jazz Festival, and it was never repeated. ■



Album Reviews

Eric Myers has been listening to jazz for 60 years, and writing on it for 40 years. He was the inaugural jazz critic for the Sydney Morning Herald 1980-1982, then jazz critic with The Australian newspaper, 1983-1988. He was publisher & editor of the Australian Jazz Magazine 1981-1986, and a government-funded Jazz Co-ordinator from 1983-2002. He returned to writing on jazz for The Australian in 2015.



Label: Organized Discs Personnel: Jeremy Sawkins (solo acoustic guitar)

I've heard the left-handed guitarist Jeremy Sawkins several times playing live – on electric guitar, I hasten to add – most memorably with two outstanding bands: pianist/singer Sharny Russell's at Sydney's 505 venue in March, 2017 and later with Miroslav Bukovsky's Wanderlust in Foundry 616 in July, 2018.

A musician of expertise and virtuosity, Sawkins is comfortably at home in the company of Australia's leading jazz musicians, where he effortlessly shines. On this album, entitled *Somnambience* – a term he's coined, but which he says literally means "sleep ambience" – he's created an unusual context for himself, playing unaccompanied the nylon string acoustic guitar. It's a quiet album of eight tracks only, running to about half-an-hour of music, but it's not without depth, and not without variety.

Sawkins describes this album as a tribute to some of the composers of music in the Great American Songbook. It's much more however than simply a routine reading of well-known standards. Certainly three of them are there – "Angel Eyes", "Polkadots and Moonbeams", and "My One and Only Love" – but Sawkins also takes on two highly melodic popular hits, Henry Mancini's "Moon River" and Richard Rodgers' "The Sound of Music". While these could be regarded as merely a nod towards popular taste, Sawkins explains in the liner notes the personal significance of these choices: "Moon River" was a favourite of his mother Ann, and "The Sound of Music" a favourite of his younger brother Adam, who died suddenly when Sawkins and his daughter were returning from Italy where the idea of this solo album was hatched some years ago with his friend, the recording engineer Daniele Di Giovanni, who lives in Tuscany.

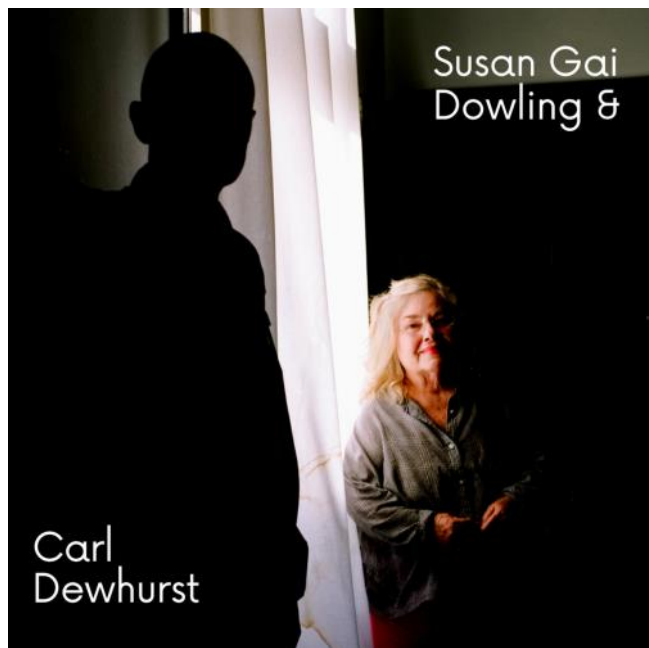
The sudden death of Adam, writes Sawkins, "left me feeling a deep sadness which lasted for quite some time". These two well-known melodies, which one rarely hears in a jazz repertoire, are balanced by three decidedly more unusual pieces: two Sawkins originals, entitled "Drift" and "Dom's Norfolk", and Coltrane's somewhat difficult composition, the famous "Naima". Sawkins' versions of these tunes are exceedingly careful; he's in no hurry. It's as if he's playing for his own enjoyment, savouring the harmonic changes in what are lovely tunes, indeed glorifying in them, a man in love with the guitar.

The fact that most of the tunes are out of tempo - rubato I think is the correct musical term for this approach - underlines the unhurried nature of the album, so that Sawkins sounds like a man in a state of relaxation, but at the same time deep in thought, recollecting in tranquility.



The left-handed guitarist Jeremy Sawkins: An album epitomizing modesty...

This album was recorded in Tuscany, Italy, in 2019, and engineered by Daniele Di Giovanni. It epitomizes modesty. Sometimes Sawkins' treatment of melody is not literal; he takes a free approach, and creates music which occasionally is pleasingly abstract in his choice of chords, but the changes are unmistakably there, even if sometimes they are below the surface, leavened with only a minimum of improvisation. Unusually, for an album by a jazz guitarist, *Somnambience* is not a showcase for technical brilliance. Sawkins is playing here finger-style, rather than using a plectrum, and is going for a warm, round sound, to express his liking for melody and harmony. ■



In 2019, at the Camelot Lounge in Marrickville, I heard a performance by a group consisting of four venerable Sydney female vocalists: two septuagenarians, Joy Yates and Susan Gai Dowling, and two octogenarians, Sandie White and the now deceased Marie Wilson. They called themselves simply Four. I was struck by the fact that between them they had accumulated 250 years in the entertainment business.

That it was not merely a sedate evening was a pleasant surprise. The music was raunchy, full of high energy, sometimes risqué, and always absorbing. A gun rhythm section was on hand, including Dave MacRae (piano), Craig Scott (bass) and Laurie Bennett (drums). Although I was familiar with the work of Yates, White and Wilson over the years, it was sobering to realise that I'd never before heard Susan Gai Dowling live, despite her status as a key figure on the Sydney scene since time immemorial. I quickly realised that this was my loss.

I recently read a critique of Susan Gai's work on the blog JazzLocal32.com by an anonymous Kiwi writer who heard her performing in New Zealand. "After hearing her sing I could understand why she was in demand on the Sydney scene after so many decades", he (or she) wrote. "Her voice is warm and slightly smokey and above all it is a real jazz voice. At her command were all of those tricks of articulation that tend to separate jazz singers out from the straight-ahead variety". An apt summary of Susan Gai Dowling's artistry.

This brief work, entitled Susan Gai Dowling & Carl Dewhurst, and totalling 18 minutes of music, contains four original compositions. Dewhurst has provided music and lyrics for three of them – "Bernie", "Wrap Me Up Inside", and "Be At Peace" – while Dowling does the same for the composition "Hush".

Of major interest is "Bernie", a moving tribute to the enigmatic alto saxophonist Bernie McGann, who died in 2013. It's a gentle, lilting waltz with sparing lyrics that are poetic rather than literal – not surprising, as they began as a poem by Dewhurst. He sent it to Dowling who loved it, so he set it to music.

Of course Dowling and Dewhurst worked regularly with McGann for many years and knew him well.

Some very talented Australian jazz players are involved. On "Bernie" for instance, Australian expatriate Lisa Parrott, playing from New York, contributes some soaring lines on alto saxophone, as does Ollie Thorpe on pedal steel guitar in the studio. The result is an unusually lush backing.

The second track "Hush", a soft/funk work with music and (pleasantly mysterious) lyrics by Dowling, is a love song about a relationship that has momentarily gone wrong ("I was so sad when you drifted away") but apparently all is now well ("your hand is now in mine, we've reached a peaceful time"). Instrumental cameos are provided by trumpeter Nick Garbett and Timothy Constable on vibraphone, and there's an uplifting nine-bar guitar solo from Dewhurst.

Dewhurst's "Wrap Me Up Inside" is another relaxed love song with perceptive lyrics, this time with a gentle country/rock time-feel, which someone like John Denver might have written. Mary Rapp is on cello and in particular the pedal steel of Ollie Thorpe gives the piece an authentic country music flavour.

"Be At Peace", with a laid-back 12/8 time-feel characteristic of R & B, was written some years ago by Dewhurst, inspired by an old gospel blues by Memphis Slim. It was recorded previously on Susan Gai's album "In Summer", but Dewhurst says that this version is much closer to how he originally conceived the song. While trombonist James Greening doesn't take a solo, he adds weight to the ensemble.



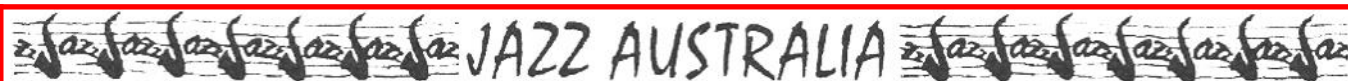
In many ways, this album is Carl Dewhurst's baby.

The music came together chiefly through his and Dowling's collaborating in Dewhurst's Marrickville home studio. Dewhurst not only plays electric, acoustic and slide guitars, electric bass and drums, and has written most of the songs; he is also engineer and producer.

This short album of EP proportions is a gem, dripping with potential for commercial success. Variety is provided by embracing four distinctive time-feels, as outlined above. It is also testimony to the expertise jazz musicians display when they venture into jazz's close relative pop music. As that unknown Kiwi writer claimed above, the "tricks of articulation" that jazz brings to such music give it a quality that supersedes much of the vacuous pop music that is now so relentlessly promoted everywhere in the media. ■

Label: Independent **Personnel:** Susan Gai Dowling (vocals), Carl Dewhurst (electric, acoustic & slide guitar, electric bass, drums), Lisa Parrott (alto saxophone), Ollie Thorpe (pedal steel), Timothy Constable (vibraphone), Nick Garbett (trumpet), Mary Rapp (cello), James Greening (trombone).

Susan Gai Dowling & Carl Dewhurst is on Bandcamp at <https://carl-dewhurst.bandcamp.com/album/susan-gai-dowling-and-carl-dewhurst>



Diana Allen of Jazz Australia has recently completed writing The History of Jazz Australia, parts 1 & 2. It is a colourful story about a unique jazz organization which she has been operating now for over 40 years and is fully illustrated. For anyone wishing to purchase a copy it is \$25 which includes postage and can be ordered directly from Diana by ringing her on 0409 019 067 or (03) 5258 3936 or emailing her on: diana@jazzaustralia-vic.com

The Jazz Australia banking details are: BSB 063 138 Account# 1001 3193

Reminiscing

Australia's 'First' Jazz Band



In June 1918 entrepreneur Ben Fuller first introduced Jazz to Sydney audiences. Scottish lady baritone Belle Sylvia led the performance before Mabelle Morgan replaced her when the production later moved on to Melbourne in July.



NATIONAL THEATRE TWICE DAILY, 2.30 and 8.

BEN J FULLER PRESENTS FOR THE FIRST TIME IN AUST
BELLE SYLVIA AND HER JAZZ BAND

BIJOU THEATRE

JAZZ BAND

PRESENTED BY MABELLE MORGAN
THE MOST ECCENTRIC MOST MELODIOUS MOST HUMOROUS OF ALL AMERICAN NOVELTIES SOUSA NEVER HAD A NIGHTMARE LIKE THIS
IT'S A LAUGH | IT'S A LAUGH " IT'S A LAUGH |!!

Jazz Band at National

Jazz Band was introduced by the Ben Fuller management yesterday at the National Theatre. Belle Sylvia, the lady baritone, was accompanied by these highly excited and eccentric musicians, fiddler, saxophonist, trombonist, pianist, and drummer with complete outfit, who "Jazzed" for the best part of 25 minutes. The exaggerated enthusiasm of the players, especially of the fiddler leader, created a riot of laughter.

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